

*Florence M. Alexander.*

THE

CENTRE



OF

VISION

PUBLISHED BY THE STUDENTS  
OF THE MASSACHUSETTS  
NORMAL ART SCHOOL

WILLIAM P. GREENE



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“It is the treating of the commonplace with the feeling of the sublime that gives to Art its true power.”—*Jean Francois Millet*.

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## The Normal Arts as a Profession

Much could be written on the importance of manual training and industrial education, but with the report of the Douglas Commission, with the increasing number of valuable pamphlets issued by the National Society for the Promotion of Industrial Education, and the elaborate issues of “Charities” within easy access, it is unnecessary.

As there is much confusion of terms, even among educators, it might be well to define our subject. Manual training is primarily an educational process, without the idea of making use of this training later as an occupation. Industrial training is a direct training for some trade or occupation, or it may be the training, in broad, general principles, at the bottom of many occupations.

During the last fifteen years so many kinds of practical instruction have been classified under the head of “manual training,” for the want of a better name, that this term, which originally meant the use of wood-working and sometimes iron-working, tools, has become a misnomer.

In the beginning, a fixed course of study, represented by a series of models to be copied exactly by all of the pupils, was the invariable rule. This is still the popular idea of manual training. But now, since the subject has developed, the personality of the teacher and the creative ability of the pupils are the determining factors in planning a course of study, and the whole field of education contributes models, or, more properly, problems for solution in various materials, linking the interests of the pupil in the life about him now, as expressed in drawing, design, and constructive work, with mechanical processes and scientific laws. While the pupil is receiving this instruction, the proper use of tools should be as carefully taught as in the beginning. The joints and all other parts should be as carefully constructed as in the old system of ugly, abstract, and often useless models. In addition, the model being made for some special use will be more beautiful. All sketches, designs, and working drawings leading up to it must be made with the possibilities and limitations of the material in mind. The drawing is for some real thing to be made now, rather than some indefinite sketch and plan of something that might be made sometime, but which never gets beyond paper.

This popular misconception of manual training and drawing has been a great injury in many places to the cause, and a movement has

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“What we need most, is not so much to realize the ideal as to idealize the real.”—*Hedge*.

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been on for some time to change this term to one more comprehensive of its real meaning, as “manual arts,” this term to include the art, or drawing side, as well as the constructive side of the subject. The subjects should be so closely united or linked together that neither can exist without the support of the other.

As we are little by little forced out of the manufacture of raw products in New England by other parts of the country, our young people must be trained as intelligent craftsmen in many occupations depending upon technical skill in drawing and applied design.

A small amount of material will be made very valuable by the amount of time and the grade of labor required in its construction. There may be no difference in the value of a pound of iron made into a common hammer and another pound made into watch springs, but the watch springs will be worth many hundred hammers.

Any drawing teacher who has eyes to see the demand of the near future will surely become familiar with the elementary principles of manual training and become skilled in at least one craft. There are great numbers of drawing teachers looking for a job, and every year many take positions as grade teachers,—and fortunate are the pupils who can have a drawing teacher with them all the time.

It is not difficult to select from a very large number of applicants to fill a vacancy a good manual training teacher of several years' experience at a low salary. Every manual training teacher who can read the handwriting on the wall will study the principles of design and composition.

But teachers of the manual arts are in great demand, and the man or woman who can successfully teach, organize, and direct the work in both branches will soon find their services valued at a high figure. The demand is already greater than the supply, and many poor teachers are in good positions.

If you are now a drawing teacher, do not be satisfied with flimsy makeshifts or pretty stuff to please teacher and pupils. Associate with strong men—blacksmiths, builders, mechanics, and business men of all kinds. If you can see your outlines through their eyes, you may have your artistic temperament shocked many times, but if you keep your temper when they puncture your pet theories, you will gain a vast amount of common sense.

If you are a manual training teacher now, don't fail to visit all the



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“The great man is great on account of certain positive qualities that he possesses, not through the absence of faults.”

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art galleries, studios, and exhibitions that are open to you. Your artist friend may need your help as much as you need his.

If you are an art student, do not despise the low standard of school-room drawing that you find on your visits, or think you are wasting valuable time from the life class when you take observation work and practice teaching with some one whom you think cannot draw half as well as your art school instructors.

The worst is yet to come, when drawing material is to be passed, explanation given, with forty pairs of eyes sizing you up, while you tell them exactly how it is to be done; and then forty pieces of paper but a few months ago white and clean, but now! And to think in forty minutes you must somehow get a few drawings, at least as good as the grade teacher got in your absence, before you start for the next room, where you are already five minutes late, to go through the same performance again. Then you will for the first time have respect and pity for the long-suffering grade teachers, and think the supervisor of drawing may be something besides a figurehead, after all, even if he does not get on the line at the spring exhibition. When you leave the art school, your education will only be outlined for you. You will know your tendencies and how to study.

To be successful, your art must be your way of expressing the pleasure of your life, so that others may see and feel what you do and share your pleasure with you. We learn to draw by drawing. We become interested in what we think about or have to do. Children learn by imitation. Enthusiasm is contagious. “Personal presence moves the world.” Emerson says if you do a thing supremely well, all the world will tread a path to your door, even though you live in a forest. A man’s work cannot be greater than the man. The Gettysburg address was composed of a few plain words, but who besides Lincoln could have composed it!

Fill your world with as many valuable experiences as possible. Read the best literature, converse with the best people, listen to the greatest music, fulfill the intentions of your Creator, so that from the depths of your own experience and character you will have something worth communicating in whatever medium of expression you may happen to use.

Teachers are dragged down in ideals, and even lose their technique by long contact with ignorance, stupidity, and opposition which every



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“Our doubts are traitors, and make us lose the good we oft might win, by fearing to attempt.”—*Shakespeare*.

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one has to meet and overcome. The teacher is pulled down in trying to raise others up. The temptation then is to move along as easily as possible and draw your salary. You must often take a visiting day and go where you can see what others are doing or have done in past time which is now of great value. Study in evening, Saturday, or vacation classes if possible. You will go back and take hold with a firmer grip than ever, feeling your art is worth while, and that there are others who believe as you do, and have difficulties, too. Do not think by changing your position you could get along easy somewhere else. A new set of difficulties will arise to meet you, and your success will depend upon how you overcome them and how few are allowed to master you. The greater the difficulties overcome, the stronger you will be for your next contest. As you rise from one place of responsibility to another, lions and giants will always dispute every step. You will at times be so harassed and have so many fine points of right and wrong to decide that you will hardly know which way to turn. Then do as a man driving home in a lonely country on a night so dark he cannot see the road. If he holds a loose rein, the horse will take the right way. So in times of trial, hold a loose rein, and ask for Divine guidance. Joshua, chapter I., tells how to have good success.

Do not be afraid of doing more than you get paid for. Do each piece of work as well as possible, however low the price. The eyes of an increasingly large number of people are upon you, generally when least expected. Be loyal to all above you in authority; be patient with all who assist you, and give full credit for all their efforts or pieces of work that you incorporate into the general plan.

Keep your health good by excursions in the open air, by exercise and recreation. Loss of temper and the scolding habit are a sure indication of indigestion.

Do not become so attached to the studio and art world of some great city that you will starve in an attic. The city has plenty and to spare like you. Go back into the villages and organize your circuit of towns and classes. You can become a missionary of beauty. Thousands of children will fill your life with joy, and the banker and the editor will greet you cordially in every town where you go.

The director of manual arts should give his time and strength very



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“Mediocrity can talk, but it is for genius to observe.”—*Disraeli*.

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largely to organizing his work in a progressive and thorough manner; he should give instruction to assistants and classes of teachers, whenever they can be assembled, and keep himself informed on every detail of the work as carried on by them. He should provide them with all necessary illustrative material, and make them feel that they may always depend upon him for technical help, advice in teaching, decoration of school-rooms, beautifying of school grounds, or the correlation of manual arts with all other studies. He should gain their confidence by thus helping them and making their work easier; and by his own enthusiasm for his subject, should inspire children, teachers, and school officials with a desire to know more about art. He must demonstrate repeatedly in the presence of pupils and teachers that he can easily do what he asks them to do, and by public exhibitions of his work he should prove that he is an artist or craftsman of standing, as well as teacher. Under the leadership of one strong man, supported by loyal assistants working in harmony with all other divisions of the school system, it would be possible, in a few years, to change the whole attitude of not only the teaching force, but leaders of thought and activity in the community.

Parents should be invited to visit schools and exhibitions of children's work. Meetings for fathers and mothers should be held and exhibitions of the best arts and crafts work from other places should be shown. Lectures by prominent speakers and conferences between citizens and specialists reported in local papers are valuable.

The director must become familiar by actual visits with every industry of his town; he must know the superintendent and foremen personally. He must stand up for his own work with them, must see where his work will help them and theirs help him. The director by his life and character must command respect and inspire confidence. The tax-payers will then listen to him, believe in him, and vote their money for the purpose. It is necessary for him to read the local papers, study the shop windows, belong to the best societies, enter heartily into all the life of the people, watch for every opportunity to make his school work vital and useful, adapted to the particular industries, ideas, and problems of his community. The business men will then keep him busy carrying out their ideas, and the instruction given will be an actual part of the life of the people, and they will demand industrial education in their schools.

A. G. Randall.





## Japanese Prints

Until the last few years, few people except artists have seemed to fully appreciate Japanese color prints. This is best explained by the fact that these works are so radically different from our present scientific realism. Our art, however, owes much to the careful study of Oriental masterpieces, though French artists we might say were the first to deeply study the many fine qualities shown in color prints. Many acknowledge





the suggestions and inspirations of their work to be due to Japanese artists and their beautiful wood prints.

These prints, called by Japanese *Nishiki-ye*, are all comparatively modern, and an outcome of an unconscious but steadily-growing demand among the common people for an art which would cost little money, and, at the same time, give them good pictures of all the popular plays, people, scenes, etc., of interest and gossip in their daily lives. The earlier forms of painting were solely for the aristocratic class, so slowly, but surely, there came about a class, separated by a social gulf, determined to originate its own arts. In this class there developed a *Ukiyo-ye*, or Popular School, whose works were best represented through the wood-engraver by colored wood prints for books, and later posters, portraits, and endless scenes of interest to an awakening nation.

Early works were necessarily somewhat crude and of simple coloring, but as the art progressed for making the finished works, the engraver realized their possibilities, and the print-making art rapidly developed to a stage where a great many blocks were used to wonderful advantage in producing exquisite combinations of line and color. Through all the changes the prints maintained simplicity of rendering, so making them of unquestioned educational influence

Original old prints by the old masters are necessarily difficult to obtain in fine condition, as a great many conditions prevail in Japan for their destruction. The people threw them away, as they were then very inexpensive, bookworms spoiled them, and in other ways they were lost or destroyed. As a result, we prize with pleasure a beautiful old Harunobu, Utamaro, Hokusai, or Hiroshige, especially when color, expression, and all is in fine condition.

The unusual demand has created a need for good copies made in the same way, and so after the art practically died out in about 1850, at the present writing there is in Tokyo a group of engravers capable of producing good reprints.

James B. Goddard.



# ALUMNI NOTES



Jean Kimber, Pittsburgh Academy.

"All knowledge is lost which ends in the knowing, for every truth is a candle given us to work by. Gain all the knowledge you can, and then use it for the highest purposes."

It has long been a "hobby" of the editor to search out the works of our distinguished alumni. Her interest in their works and lives will at last be justified if she can rouse a kindred interest in any of her readers. For this reason she gives the following brief biography, which has been gathered from many sources, and which she hopes to follow with others at intervals during the year:—

## HERBERT ADAMS.

Few graduates and fewer students of the Massachusetts Normal Art School realize as they pass the statue of Channing on Arlington street that it is the work of an alumnus of our school. When Herbert Adams, who carved it, came to the school, it was in fulfillment of a wish which he had had from earliest boyhood.

His special studies fostered the desire to be a sculptor, and when he graduated in 1883, he went to Paris and worked under Mercié. While there he spent much time in the Louvre, studying not only the statues, but the paintings. These seem to have had a strong influence upon his work, which, until recent years, has shown "more feeling for the harmonious rendering of light and shade and for the decorative treatment of the surface than for the structure and character of the form."

In Paris Adams made the portrait bust of Miss Pond, who later became his wife. A study of this bust gives the keynote of much of his future work. Here, too, he executed his first public commission, a fountain for the city of Fitchburg, Mass.

On his return to America in 1890, he taught for some years in Pratt Institute, where he still acts in an advisory capacity.

The following from Lorado Taft's "History of American Sculptors" gives an idea of his work in one line: "In Herbert Adams the whole fraternity recognizes a master almost unequaled in a certain form of sculpture, as rare as it is exquisite—the creation of beautiful busts of women. . . . In these female busts he transcends almost every one we know in modern sculpture, not only being without rivals in this country, but being unsurpassed in France."

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**“Public opinion is the judgment of the incapable Many opposed to that of the discerning Few.”**

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In speaking of the bust of Miss Pond, Mr. Taft says: “It is not one of those time-honored busts from Italy, ‘finished’ all over with impartial file and sandpaper, and cut off abruptly to suit the purchaser. . . . The face is emphasized as the centre of interest, and other parts accented in diminishing force, according to their distance from this focal point.”

Many of these heads have been enhanced by the use of color which Adams uses for its decorative effect and with great distinction. A bust of “The Rabbi’s Daughter” is of pink marble, the bodice being of cedar-colored wood, with a jeweled band across the bosom. The exquisite workmanship of the band forms a pleasing contrast with the simplicity and breadth of treatment in the head and shoulders.

In the Library of Congress are a bronze statue of Joseph Henry, and a design in relief over the mantel in the Senate Reading Room, done in 1896, which shows an appreciation of form greater than in his previous work. Here, too, are the bronze doors which were begun by Olin Warner, and in the completion of which Adams was hampered by his effort to preserve the idea of the dead artist.

Other works are the Pratt Memorial tablet in the Baptist Emmanuel church, Brooklyn, and the Vanderbilt Memorial doors in St. Bartholomew’s church, New York City, crowned by a tympanum in marble which is considered by many as his masterpiece.

The Alumni Association, in joint session with the State Board of Education, is to hold its educational meeting in December. It is hoped that a large number will attend to hear the exceptionally good speakers promised for the occasion.

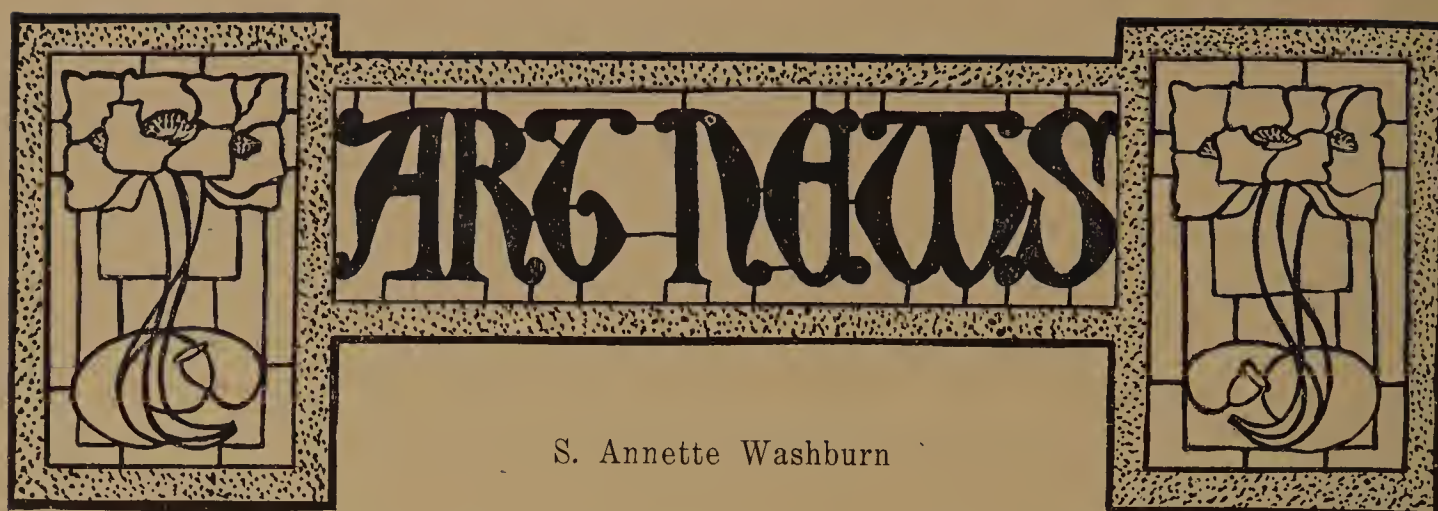
’82. Miss Medora Adams, for many years teacher of drawing in the Girls’ High School, Boston, was married September 12 at Fitchburg, Mass., to Dr. George S. Amsden, and is now living in Bloomingdale, White Plains, N. Y.

’94. Miss Grace Starbird, formerly teacher of drawing in the Girls’ High School, Boston, now holds a similar position in the recently established High School of Practical Arts for Girls, Boston.

’98. Miss Edith Rose, formerly teacher of drawing in the Bennett Grammar School, Boston, has been promoted to a special assistantship in the East Boston High School.\*

[ Continued on page 36.]





"Between Shakespeare in his cradle and Shakespeare in 'Hamlet' there was needed but an interval of time; and the same sublime condition is all that lies between the America of toil and the America of art."

This prophecy, made long ago by Colonel Higginson, is the closing sentiment in an article on "Art" (1857-1907) by Hamilton Wright Mabie in November's *Atlantic Monthly*.

Illustrated lectures on decorative art will be given under the auspices of the department of design of the School of the Museum of Fine Arts in Huntington Chambers, 30 Huntington avenue, during the season of 1907-1908, as follows:—

C. Howard Walker will lecture at 3 p. m. on November 11, November 25, December 2, December 9, December 16, January 6, January 13, January 20, on the following subjects: "Introductory Lecture on Design"; "Egyptian Art as Related to Collection in the Museum of Fine Arts"; "Greek Vases and Their Ornamentation"; "Byzantine Decoration"; "Early Christian and Romanesque Churches"; "Symbolization in Architecture and Decoration"; "History of Mohammedan Decoration as Illustrated in Cairo"; "Stained Glass in the French and English Gothic Cathedral." R. A. Cram will lecture on "Gothic Church Furnishings" on January 27. Mr. Walker will lecture on "The Influence of Arts and Crafts in the Art of Decorative Work" on February 3. (The remainder of this list will be found in the next month's *CENTRE OF VISION*.)

The St. Botolph Club season for art exhibitions will begin November 16. The first exhibitions to be held will be those of the works of Robert Reid, Childe Hassam, Gari Melchers, Emil Carlsen.

Robert Brown, architect, will address the Boston Art Club on "The Garden City Movement in England" on Saturday evening, November 30.

The most elaborate and comprehensive bulletin by any of the American art museums is the *Academy Notes* published by the Buffalo Fine Arts Academy. This is in reality a handsome and readable monthly art magazine, with numerous illustrations, and all sorts of useful information, including a complete list of art exhibitions in the principal cities of the

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“All great actions have been simple and all great pictures are.”—  
*Emerson.*

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United States. The editor is Charles M. Kurtz, Ph.D., the director of the academy.

The Copley Society of our city has just presented to the United States Military Academy at West Point the tablet in memory of James McNeill Whistler recently designed by Augustus St. Gaudens.

The tablet, or stèle, for such is the form of the Whistler monument, which is in the purest Greek style, carved of Knoxville pink marble, is about eleven feet high. On the upper part of the face is the inscription as follows:—

“TO JAMES McNEILL WHISTLER, MDCCCXXIV., MCMIII.  
The story of the beautiful is already complete, hewn in the marbles of the Parthenon, and brodered with the birds upon the fan of Hokusol.”

The quotation is from Whistler's celebrated lecture on Art under the name of “Ten O'Clock.” Just beneath the inscription is the enclosed signature of the butterfly as Whistler used it on his paintings, pastels, etchings, and drawings. Above the inscription is a wreath of laurel leaves in low relief. At either side of the inscription, and running from the base almost to the top of the face of the stele, are two low relief torches of Greek form, tapering slightly, and fluted with flames rising from the shallow cups at the top. The cap of the monument consists of a rich anthemion surmounting a moulding which is ornamented by a band of classic fretwork.

In all its proportion and details, the monument is a model of severe and chaste Greek art, and a most appropriate memorial for a great artist.

The third of the articles by William Walton in “The Field of Art” in Scribner's is written in detail, and gives a complete list of worthy American paintings that may be considered the nucleus of the future gallery of national art in the Metropolitan Museum.

The Pratt Institute, Brooklyn, N. Y., has just opened an exhibition of paintings by Sigismond de Ivanouski. This artist was born in Odessa, Russia, in 1872. He began his Art studies at St. Petersburg, from which he was graduated with honors at the age of twenty-one years. In 1849 he went to Munich, and later to Paris, where he worked under Benjamin Constant and Jean Paul Laurens. In 1902 he came to the United States and began work as an illustrator. Much of his work has appeared in one or two of the leading magazines, some of it being reproduced in color. His series of portraits of stage celebrities in their telling roles printed in the Century is familiar to the public. This exhibition is the first ever held in this country by Mr. Ivanouski's paintings and drawings.



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"Enthusiasm is the genius of sincerity, and truth accomplishes no victories without it."—*Lord Lytton*.

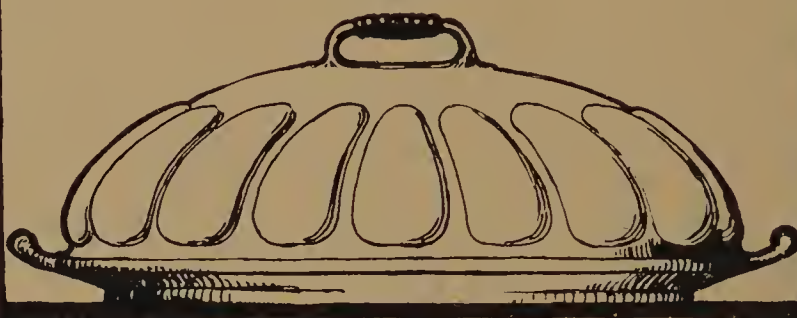
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## ALUMNI NOTES

[Continued from page 33]

'00. Miss Helen E. Cleaves, who did such excellent work in drawing with the pupils (girls) of the Hyde School, Boston, is now assistant to Mr. Sargent. She takes the place of Miss Margaret Patterson, who was appointed to the Girls' High School, to fill the vacancy caused by Miss Adams' resignation.

'05. Frank L. Crierie is one of three recent graduates teaching in Cincinnati. The others are Miss Elizabeth Holcombe ('06) and Charles Edwin Johnson ('06). Mr. Johnson had taught only a few weeks last fall, when a severe illness enforced a rest. His work, even in this short time, had been so successful that his position was held open until he was able to return.



The time of the year is gray,  
And little there be that is bright,  
But the dear old-fashioned Thanksgiving,  
With platters heaped high,  
Where we eat till we sigh,  
And above all the pie!  
And then in the soft firelight,  
The sweetest communion with friends  
That meet this one day in the year.  
Oh! 'tis good to be with them!  
We'll dream of that day,  
While we work and play,  
While Time wings his way,  
Bringing that festival near.

Bernice E. Staples.



# EDITORIALS

The Centre of Vision staff wishes to announce the following prize story competition for the December number.

To the student writing the most interesting story a cash prize of two dollars will be awarded, to the second best a year's subscription to the Centre of Vision.

All stories must be written on one side of the paper and limited to 2,000 words. All stories must be handed to the editor on or before December 7th.

Thanksgiving Day is at hand, and how much there is for which we should be thankful! Let us not look upon this day only as one of jollification and good cheer, but also as one that we should give our thankfulness to our Maker and His many blessings to us. We as students of the Massachusetts Normal Art School should be thankful to our dear old state for the great opportunities and privileges which it affords us.

The duties of class editor are very simple. Just hand your notes to the editor the day that all material should be in, take copies on the day of issue from the business manager, and sell as many as possible, especially in your respective classes. Each editor should keep a few copies on hand to supply any who do not buy on the day of issue. The following have been chosen from the different classes: 1908, Charles R. Mabie; 1909, Constance M. Bevan, Daniel R. Stewart; 1910, Alice H. Stephens, Edgar R. Breed; 1911, Bernice Staples, John Davis.

The article on "The Manual Arts as a Profession" in this month's issue was written by a man of life's experience in that line. At present Mr. Randall is director of industrial arts at Providence, R. I., and during the months of July and August conducts one of the best summer schools in drawing and painting that could be found at Boothbay Harbor, Me.

As the summer school appeals especially to students of the Normal Art School, in the way of outdoor sketching, composition, and design, and many of the students being teachers and supervisors, they each year realize that they can learn much in the outdoor work from Nature.

For further information the staff invites correspondence with A. G. Randall, 127 Daboll street, Providence, R. I.



# Class Notes

1908.

The Senior class held its first meeting on October 19. The officers for the ensuing year were elected: President, Charles Perry; vice-president, Charles Mabie; secretary, Miss Margaret Evans; and treasurer, Miss Katherine Brown.

The subject of the annual reception to the Freshmen by the Senior class was brought before the meeting, and a committee of four appointed by the president to attend to the details. It was also decided that some time later in the year the class would give a form of Senior dramatics. This will be arranged later. The question of class dues was broached and the amount decided upon. After the usual social time, the meeting adjourned.

Although Polly P——, in the Public School Class, has lost her palette, she still retains her excellent taste.

Who has got the apple, Burnham?

In the Public School Class—Hale and Hardy, Mabie Moxey Killem.

Look in the next CENTRE OF VISION to see what Arthur Dow says.

1909.

Is every one planning to come to the Freshman reception? Remember it is our last chance to enjoy it without a feeling of awful responsibility.

That Mr. S—— has a vivid imagination several girls are ready to testify. How else can the waiting red-haired man be explained?

What's that about the lima beans? Ask Miss F—— W—— to tell you, she does it so nicely.

Every one was glad to see Miss Dorothy Husted at school the other day, and to have the opportunity of wishing her all happiness in her coming marriage.

About twenty-four girls of the class celebrated Hallowe'en by a very extensive spread, covering two tables. Witches sat on the corners of the table, holding the candles, which cast weird lights on the faces of the girls, and particularly on their tall, black witches' hats, which were a large part of the decoration. As there were twenty-four girls present, there were twenty-four varieties of good things to eat, and every girl made the most of her chance, as some of them realized only too well—afterward. A good deal of merriment was added to the feast by the very tasteful place-cards, with a different fortune on the back of each.

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"If a man empties his purse into his head no one can take it from him."—*Franklin*.

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1910.

By advice: Miss W—e has changed her "occupation," and has become a lecturer—"her voice carries so well!"

Miss F—y asked in a color lecture which was named first, the color "orange" or the fruit!

Miss F—y: "Miss K——l, what are you going home so early for?"

Miss K——l: "The rest of the afternoon."

That Nichols boy most always works  
When no one's at him looking,  
But when the noonday roll is called,  
That lad is often shirking.

"Oh! see the cute little red berries on that maple tree!"

"Them ain't berries, them's lemons."

Wouldn't it be a grand idea, students, to take up a collection and have our "baby grand" piano tuned? Then we would have some melodies for sure.

We understand that Miss Chard will soon make her debut as leading lady in a new playlet, entitled "The Man from Montana."

1911.

Let us remember this: "The world reserves its big prizes for one thing, and that is initiative. Initiative is doing the right thing without being told. Next to doing the thing without being told is to do it when you are told once."

Has any one noticed the drowsiness of the "big white bow"? It takes a (K) nap (p) at every opportunity.

We all have some blessings for which to be thankful. Listen to this: "Genius may have its limitations, but stupidity is not thus handicapped."

"Art is the beautiful way of doing things."

The Freshmen were summoned to the hall to listen to a lecture on "Historic Ornament." It proved to be a contest between the lecturer and an "anvil chorus," as he expressed it. The chorus won.

Most of the Freshmen can walk alone. There are two, however, who cannot stand up. But there are always ready hands to assist them.

If any one wants to go fishing he can find Bates on the second floor.

She had made what she considered a very good drawing. Imagine her feelings when she heard this: "Yes, that's a very good beginning."



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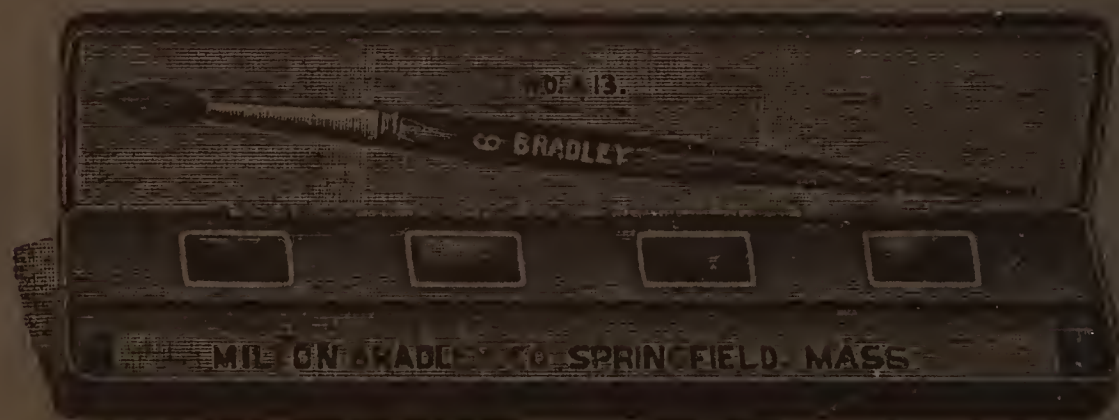


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